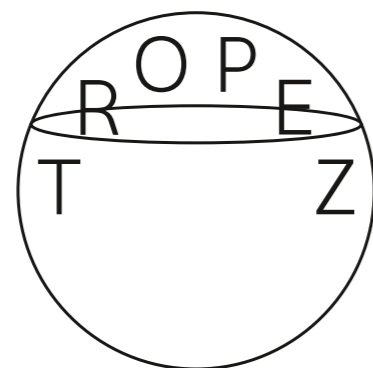


tropez

the pool
reader

2



- 01 Nele Heinevetter
Voyage
- 02 Operndorf Afrika
Bubbles
- 03 Aurora Sander
The Butterfly Effect
- 04 Jan Vorisek
The Fog Track
- 05 New Noveta
Mid Sparagmos
- 06 Adam Harvey, Anastasia Kubrak
Data Pools
- 07 Porpentine Charity Heartscape
Puppet
- 08 KAYA
An Afternoon Imagined by KAYA for TROPEZ
- 09 Sophie Boysen
Untitled
- 10 Monster Chetwynd
Selfish Shellfish: The Aquatic Ape
- 11 Nigin Beck
Suvenyrs
- 12 The Gray Voice Ensemble
Glamor and Danger in Warwarwar: The Pool
- 13 Do Something Good
Unterwasser Klang Installation Nr. 1
- 14 Starship
No Bum Bum
- 15 Contributors
- 16 Colophon

Nele Heinevetter



There is a sound that exists nowhere else but at an outdoor pool: the gurgling and the splashing of the water, the squeaking and the screaming of the bathers, only drowned out by the announcements of the pool attendants. In the summer of 2018, this background noise, which increases with the number of people seeking cooling from the summer sun, resembled more of a background roar. Thousands of swimmers and non-swimmers seemed to scream at each other. Because these weeks were especially hot, even more so in Berlin. We enjoyed the lethargy caused by the blazing sun. It reminded us of dozy beach holidays. At the same time, the flickering of the air seemed to affect the visitors, who, for better or worse, were highly sensitive to their surroundings. And so the events in the middle of an open-air pool filled to the brim were a real borderline experience not only for the audience, but also for the artists, authors, musicians, curators and of course the TROPEZ team. I am all the more thankful to Sophie Boysen, Leona Koldehoff and Ziemowit 'Jemek' Nowak who stayed in Berlin during this crazy summer to realize the exhibition project *VOYAGE*.

The exhibits, performances and events realized for *VOYAGE* were intended to transport the pool visitors to foreign places and open up unusual perspectives for them. In 2018 for the first time we were able to invade the whole pool facility. The artists were no longer limited to a rigid stage setting. The audience no longer had to come inside or to the terraces of TROPEZ to meet art, music and literature. Outdoors there was, for example, the artwork *Sink or Swim* (2018) by Aurora Sander, a monumental Chinese take-out box opposite the french fries counter, from which the young bathers were allowed to borrow colourful pool noodles to play in the water. (The return of the noodles worked moderately well... But after all,

Aurora Sander is concerned with subverting the market mechanisms of the art system). For the outside of the kiosk artist Nigin Beck had created four delicately veined marble panels. Greasy traces of ketchup and mayo on their inscriptions revealed that they were rather well received by children.

Equally site-specific yet less intangible, a geolocation intervention and a sound-walk made the public travel especially far away. The art work *Data Pools* (2018) by Adam Harvey and Anastasia Kubrak was unobtrusive, yet all the more assaulting. *SkyLift*, a device developed by Harvey, made the mobile phones of pool visitors locate themselves—against their will—in a different place and time zone, or more precisely: at the respective pools of big tech billionaires like Jeff Bezos (Amazon) or Yuri Millner (DST Global). For the most part their luxurious pools and estates in Silicon Valley were financed by the collection and exploitation of our personal data while they are themselves hidden, i.e. their geographical locations purposefully removed from open source databases. Kubrak and Harvey published the secret information and immersed the audience in this world of obscene wealth by hacking their cell phones. The contribution of the Operndorf Afrika could have not provided a stronger contrast, and made it clear to pool visitors how privileged they were in turn. Equipped with a map as well as an audio guide, the audience was able to embark on an auditory journey of discovery of the Operndorf Afrika in Burkina Faso—an art project initiated by Christoph Schlingensiefel in 2009. The children enrolled in the Operndorf school had recorded descriptions of landmarks, such as their school building or their infirmary, to be played at prominent points of the public pool in Berlin-Wedding to create the Operndorf Afrika before the inner eye of the listeners.

The Operndorf Afrika wants to inspire hope that a relationship between Europe and Africa is possible, one based on reciprocity. It was a beautiful experience to walk through the soaring Sommerbad Humboldthain, listening to the descriptions from another reality and hearing the children's voices.

Inside the exhibition space it was not so much visuals as auditory impressions that took the audience away from the here and especially from the now. The visitors wore headphones while playing their way through the slime swamp of the video game *Armada* (2013) by Porpentine Charity Heartscape. The popularity of the low-tech game among children was shown by the constant imprints of little wet butts on the computer chair. And the visitors watched the 3-channel video work *Disruptive Pattern* (2018) by Sandra Mujinga with headphones—an exploration of awareness and self-awareness under surveillance. Meanwhile the soundtrack of Jan Vorisek's four collages *Slippery Ecstasy*, *Ghost Parade Unit*, *Scatter Index* and *Going Until Gone* (all 2018) dominated the exhibition space. (Although quite a few visitors thought it was Raphaela Vogel's alien-seeming sculpture *Asso* (2016) that gave the room its threatening sound.) Like Heartscape, whose work was reminiscent of early video games, Vorisek's sound reliefs quoted the 1990s in color (neon), form (tribals), and sound (ambient).

Perhaps most surprising for the audience were the performances in and around the swimming pools, where the swimmers and non-swimmers encountered laser dolphins, strange urbanites and water monkeys. The sounds of dolphins and ocean currents with which the collective Do Something Good soundtracked the children's pool for the *Unterwasser Klang Installation No. 1* (2018) at the beginning of June were almost drowned in the

screams of the small children. (The kids were all the more interested in the mega-sensitive underwater loudspeakers). In turn, the performance *Mid Sparagmos* (2018) by performance duo New Noweta on a hot day in July was not to be overheard. Adolescents curiously climbed out of the diving pool. Mothers, who were dozing at the edge of the pool, started filming. And the youngest visitors even ran after the performers. In short: the hectic performance had everyone in an uproar. Rather stoically the swimmers endured the performance *Selfish Shellfish: The Aquatic Ape* (2018) by Monster Chetwynd. Late in August, when it was no longer quite so hot, the artist forced both, performers and audience, into the water to follow the story of the water apes in sound and pictures (according to which humans lived under water before becoming land creatures).

But even outside the water, the performers took the pool visitors by surprise: The project space Kinderhook & Caracas produced the turbulent operetta *Glamor and Danger in Warwarwar. The Pool* (2018) written and performed by The Gray Voice Ensemble. The love story of Jim and Pretty Penny is set on the island of Warwarwar. And at 30° Celcius inside TROPEZ the audience felt as if it had been transported to a tropical climate. Jan Vorisek's *Drone-Ambient-RADIATORS IN THE SKY* (2018) deep in the greenery, on the other hand, found refuge under the shady trees. For *KAYA Friends and Family Featuring Mariechen Danz and Johannes Paul Raether* (2018), Kerstin Brätsch and Debo Eilers had not only set up a huge climbing palm on the terrace of TROPEZ. They also offered sausages fresh from the grill, performative interludes and several work stations where bathers could produce their own KAYA talismans and have them blessed—to a track by Nicolas Xedro generated live from the sounds of the swimming pool.

In all of this, we are aware that the space we are opening up with our program is also a form of privileged escapism. We know that people swim for their lives and that cooling off in the precious resource water is simply “unthinkable” in other regions. Yet, I hope, we hope, that every visitor of the pool can feel addressed by our offers. And I believe that an escape from the predictable and the familiar, a break with routines and familiar views, can help the public to create the necessary distance to readjust their perspective, on themselves and on others—this goes for us, too. After installing his artworks Jan Vorisek had sent us a text by the artist Nettrice R. Gaskins about the Detroit techno duo Drexciya, which had released thirteen albums between 1992 and 2002 about an afro-futuristic Atlantis myth of the same name. According to this narrative, Drexciya emerged from the slave trade. More precisely, this civilization on the bottom of the sea is founded by pregnant female slaves who were pushed into the sea during the crossing. Gaskins finds the music albums of the techno duo to create an alternative narrative space for an African diaspora shaped by the experience of enslavement, colonialism and forced labour and the resulting effects of social inequality and discrimination, as described by the English sociologist Paul Gilroy in *Black Atlantic* (1993). Their tracks are dedicated to a civilisation under water and to water as a habitat. The author reminds us that not only does the prosperity of Europe have its roots in the slave trade and exploitation, too, but even today African migrants attracted by this very prosperity drown on their passage to destinations like Lampedusa. (And so do many other refugees pay with their lives for the journey to what they hope to be a safer existence.) It is important to acknowledge and confront these realities, too.

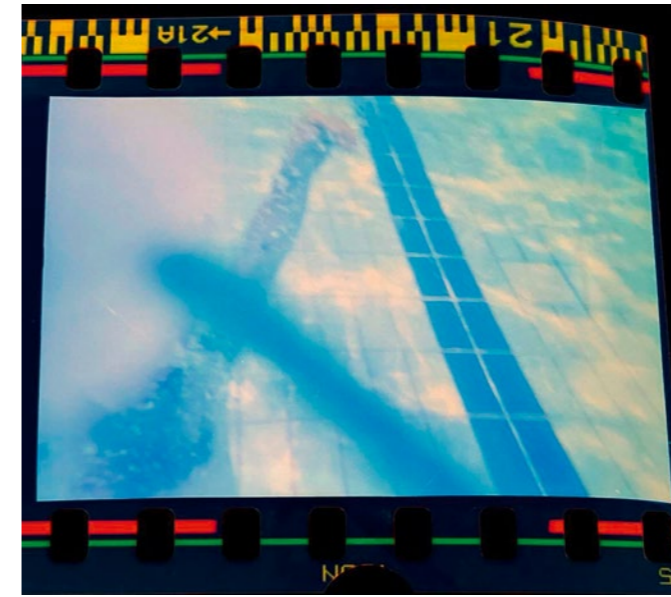
Amidst the peaceful context of Sommerbad Humboldthain, the exhibition, the performances and the event program we offered with *VOYAGE* in 2018, we wanted to also look at the realities from which people want to escape. The readings organized by Broken Dimanche Press, the screenings put together by Starship’s Martin Ebner, and the performances by Pogo Bar starring Rosa Rendl, Camilla Bischof, Laura Welker, and Vincent Marshall not only entertained an audience, but touched the visitors. Creamcake’s discussion and music format *Europool* explicitly addressed how unequally resources are still distributed and advocated more political involvement in the cultural scene. And in 2018, for the first time, we actively addressed children with the programme of *VOYAGE*, for which I would like to thank Leona Koldehoff in particular. There was the performance *pool parkour* (2018) by Jasmin Ihrac and Juliana Piquero, which allowed the children to see the pool with new eyes. Artist Nigin Beck offered the ceramics workshop *Suvenyrs*, in which they discussed what actually makes art art. And, most important, there was the theatre workshop with the Operndorf Africa. Together with the actor Kader Traoré, the participating children created a performance about what it means to want to communicate under water, where our voice fails while at the same time we are no longer bound to our mother tongue: The resulting play, *Bubbles* (2018), was performed by the children on a particularly hot day. The pictures they took with disposable cameras from their days in the open air pool show how lucky we are to have the privilege of access to such a wondrous and wonderful place as this public swimming pool.

Photography: Clemens Porikys

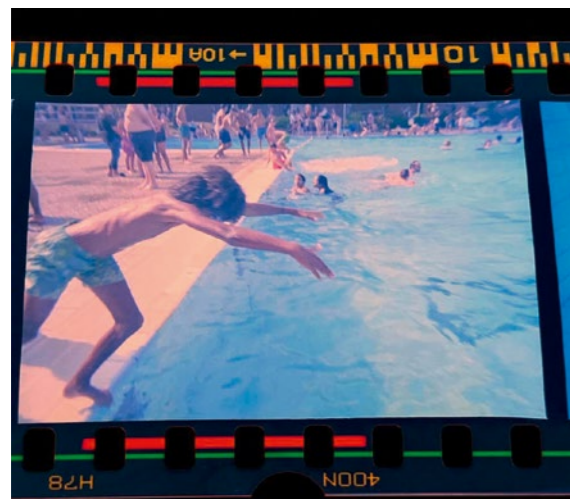


Operndorf Afrika

Bubbles



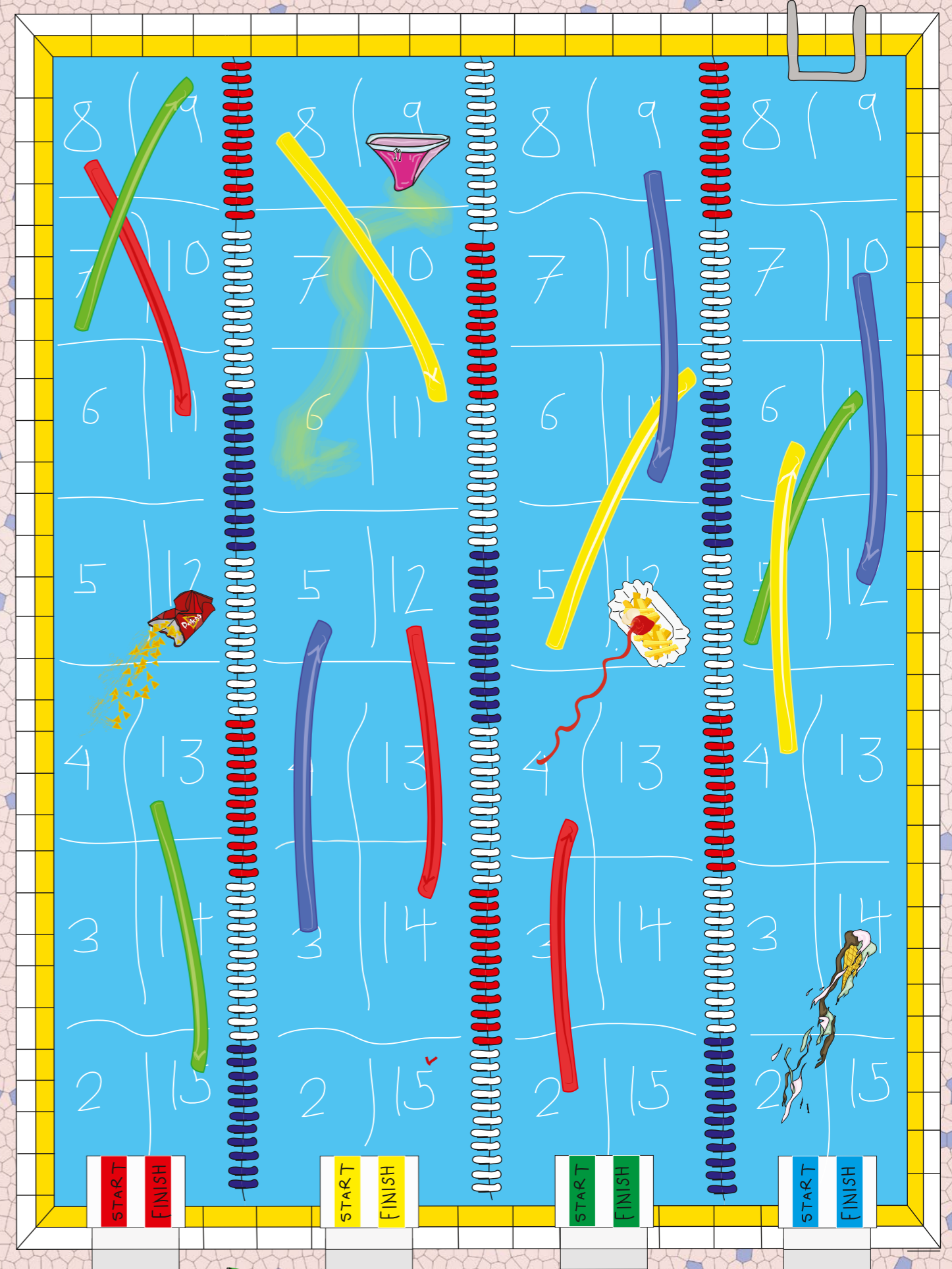
Operndorf Afrika mit Abdoul Kader Traoré, "Bubbles - The Workshop"
 Children workshop for VOYAGE at TROPEZ, 29.7.-3.8.2018
 Photography: Ella Belle, Josephine, Tayo, Djoya, Jacob, Adriana, Mila, Lily, Bahar, Alassane, Scarlett



Operndorf Afrika, "Soundwalk for TROPEZ", 2019
Photography: Ink Agop

Aurora Sander

the butterfly effect



Jan Vorisek

the fog track



Walking down the street of a residential neighborhood, the air is coated in a purple haze while a poorly rendered lightning flashes up the gloomy sky in the background. A long public transport bus is passing by while we pass a petrol station. The station's neon light dampens the purple haze a bit. We walk another block of fenced off yards, parking lots and buildings.

Every once and awhile her eyes have a spastic attack, pull up and disappear behind her eyelids. An expression of disapproval and emptiness, trying to look inside oneself only to find hollowness. The unshortened military belt now found its noose around the throat. Filling the bathtub, the leather jacket and tracksuit pants are soaked in soapy water. Everybody else in the room next door has passed out. Only another guy is slowly and carefully hovering a camera from face to face, making a detailed capture of the still life.

The white curved wall cuts a horizontal line in the perfect blue sky. Colorful 80s Italian designer carpets are laid out in front of the shallow pool to cover the terrasse floor. A gold chromed luxury sports car has been diagonally placed inside the water and is accompanied by a small dome-style structure. The white wall which offers the backdrop for the situation is decorated with a few spare but effective murals. Butterflies, caterpillars and mushrooms painted in fairy/chewing gum tattoo/children-book style. The scene is marked by slow-mo bullet theatrics and over-dramatic cutting which undercuts the atmosphere. As the day falls, the car starts to emit a toxic green blaze into the nightfall. The green sparks transform into glowing butterflies.



From darkness grows a seed of light. The whisper flies low and quiet, its spotlight roving the undulant desert. Now picking out metal glints as it banks over a scrapyard. Now training its beam on a figure in the dust whirl beneath. His hair flying wild, gesticulating madly. The whisper follows his directions, nosing onwards, its spotlight corrugating across the red rocks. The whisper slices the night, running lights blinking. We pan to frame it against a skyline of black towers. A glittering row of domes and spires, somehow celestial, touching the sky.

Memory Vision

Lush trees are illuminated by rays of sunlight. A semigloss green bug with a long antenna is crawling a rain-flecked leaf. An instant stroke of pixelated glow emits a glitch followed by servo-hydraulic sounds coming from a device with circular ringlets in different sizes and engraved with measurement-markings reminiscent of a camera lens. Two hands are holding it from both sides like a harmonica and the fingers are sliding across the rings in a delicate fashion. The girl holding the device is squatting on the forest floor, in front of the bug. The sliding of the rings seems to manipulate the biological features of the insect. She is closely studying its eyes, the arrangement of its visual receptors which are changing in size and quantity. The device projects a holographic display. It's being worn casually by a strap around the neck. After tuning the properties of the insect, the girl stands up. At that moment somebody enters the forest through a door in the background. She gets up and as she walks to the door, the environment starts to dissolve into bits and bytes and a rounded concrete architecture is exposed to host the simulation within a glass dome.



New Noveta

Mid Sparagmos



New Noveta, "Mid Sparagmos", 2018
Performance for VOYAGE at TROPEZ, 15.7.2018
Photography: Ink Agop

Adam Harvey, Anastasia Kubrak

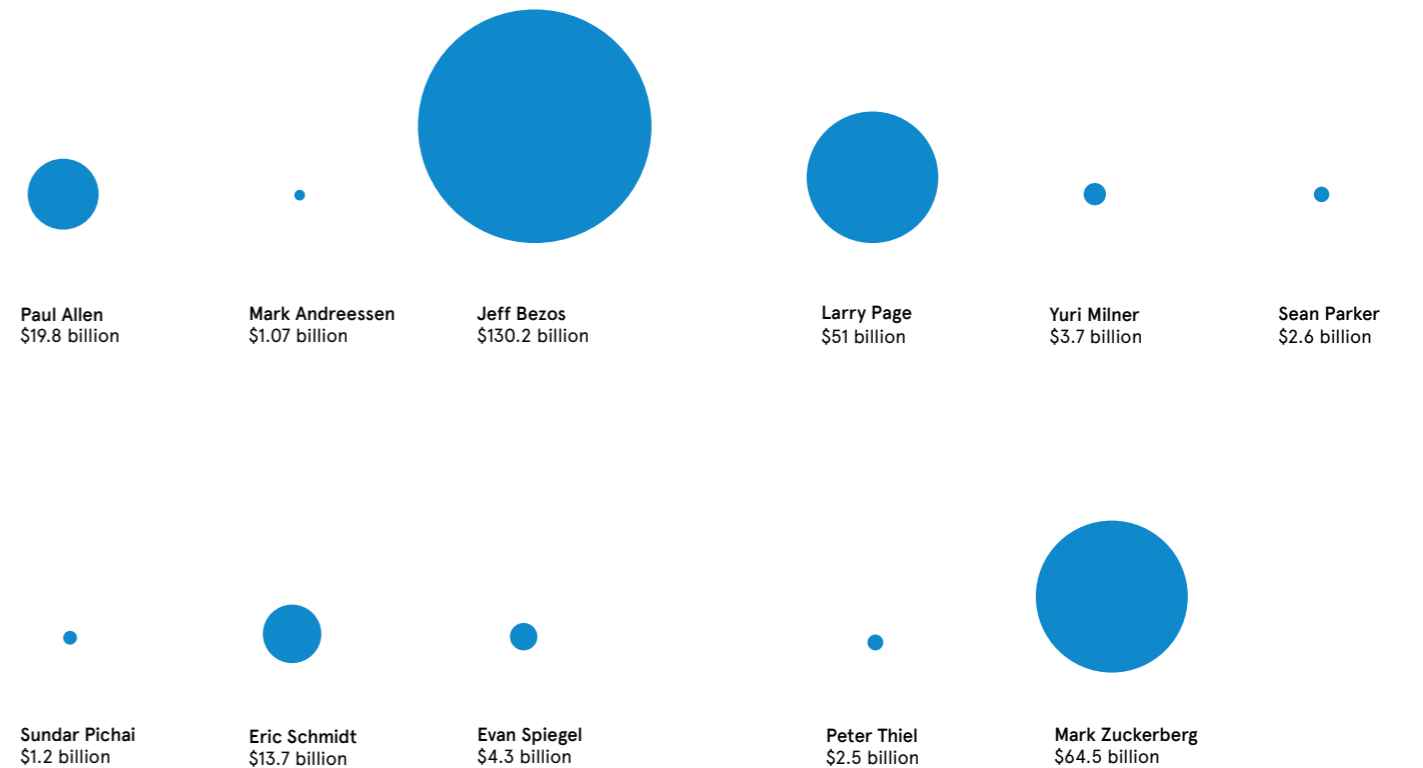
data pools

Today, the big tech corporations such as Google, Facebook, Amazon, have a tight grip on the unlimited source of profit: our personal data. From high-resolution satellites orbiting the earth and keeping track of our movements on the ground, to Wi-Fi networks that continuously leak our geolocation to commercial entities, we are constantly subjected to processes of quantification, measurement and profiling. Data Pools is a metaphor for a store of wealth that is private. The luxurious pools and mansions of Silicon Valley are financed by the mechanisms of economic surveillance and ownership of our personal information. Yet, the geographic locations of these premises are often concealed, hidden, and removed from open source databases. What if we could reverse this logic and plunge into the pools of ludicrous wealth, both virtually and physically? Could we apply the same methods of data extraction to highlight the ridiculous inequalities between CEOs and platform users? Data Pools gives you a chance to relocate straight into the pools of the big tech CEO's, investors and Silicon Valley sharks. A Wi-Fi spoofing device, SkyLift, is included to help you relocate your smartphone to the approximate location of the pool, feeding the apps false data about your position. SkyLift uses a Wi-Fi micro-controller (ESP8266) to emulate the necessary Wi-Fi infrastructure used by Wi-Fi geolocation services. It is designed to be minimal, low-cost, mobile, and hackable. As surveillance has become an inevitable property of our reality, it's high time for us to embrace its tools and utilize them to our own advantage. Spoof your location with Data Pools—and enjoy the latitudes and longitudes of Silicon Valley success!

Pool Size



Net Worth

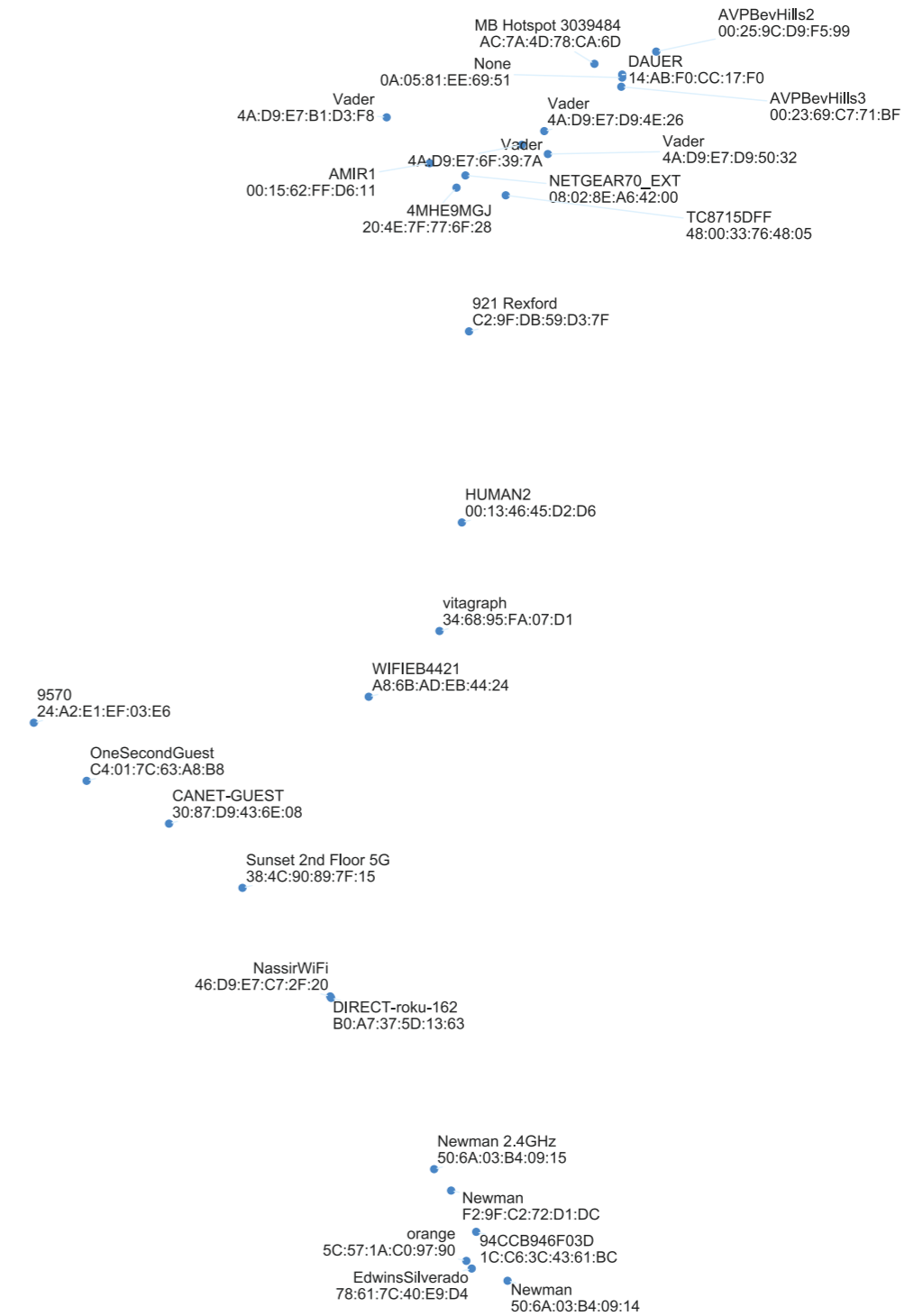




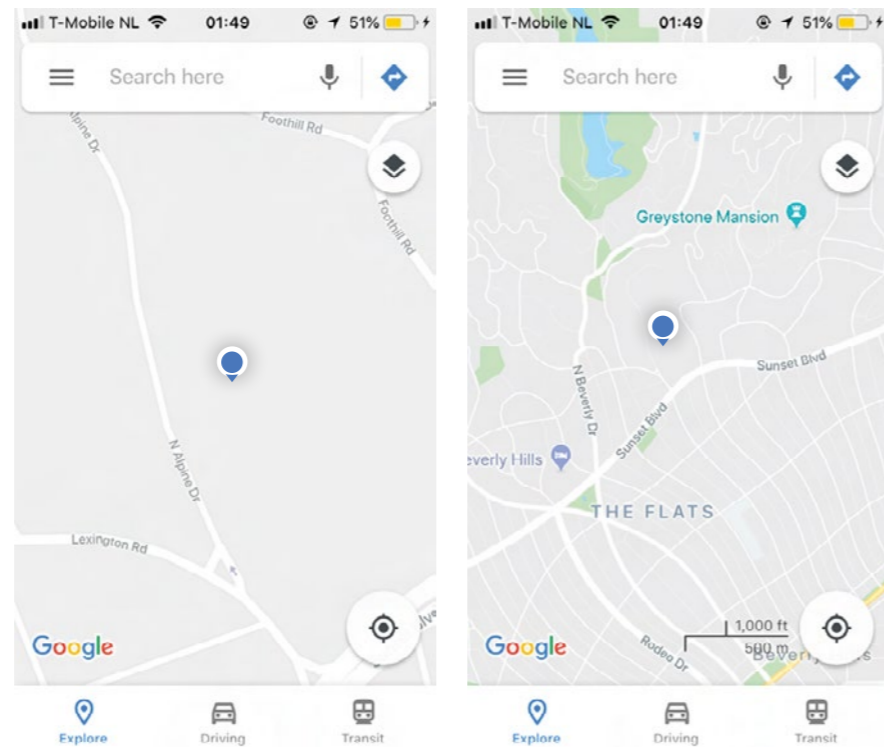
Jeff Bezos

Founder and CEO of Amazon
Location: 34.087636, -118.408709
Net worth: \$130.2 billion
Pool size: 87.08 m²

Wi-Fi Networks



Spoofed Location



Porpentine Charity Heartscape



Porpentine

Porpentine Charity Heartscape, "Puppet", 2018



KAYA

AN afternoon imagined by KAYA for TROPICZ

A collective ritual involving wish making on a hot summer afternoon, where illusion and delusion meld into one. The energy of the space charged with half naked bodies, sweating, dancing, eating, dripping. The screams of children as they chase each other around and create waves of water that overtake you, the breeze carrying their sounds around the area. The children start with writing their wishes with paint markers on a sheet of mirrored plexiglass used as a tabletop. A gaze into the aspirations of a community, looking back at itself in the process of imagining possibilities. The words of the wishes and their evocation through drawings laid out in an informal manner, splayed out in all directions, creating a map.

The next step in the ritual, the creation of talismans to carry out into the world, worn around the neck like jewelry. The raw components provided include drawings colored in with markers and cut up to be combined with plastic toys of plants, food, flowers, and figurines all covered in a uniform black blob, finished off with suede and leather strips

to wrap the wire stringing it all together. The composition of dollar store castoffs pieced together very carefully by each participant transforms into an amulet that offers personalized protection for the wearer and creator of the object.

Afterwards, the application of temporary tattoos directly onto the body of the participants, marks from another artist. Images of Mariechen Danz's organs disembodied and reconfigured into new forms applied to various points of an actual body. The eye of a hurricane rendered into bright abstract colors a way to push and manage energy at different parts of a physique.

Sounds being captured by Nicolas An Xedro during the rituals, playing back to the audience rendered into chants and droning. A re-articulation of the ambience of a pool in an act of calibrating the atmosphere for the afternoon.

An obstacle course on an inflated palm tree, foot and hand holds placed in a trail to the top. Bodies scrambling up the rubber,

KAYA





their naked skin pushing up against the hot surface high above the earth, their reward, big yellow bulbs of coconut fruit resting in the shade of the leaves. The area surrounding, soft and pliant, for jumping and enjoyment. A place to expend energy and have fun knocking your body around.

Lastly, a BBQ and a show. Sustenance in the form of sausages and corn cooked up over a flame by grill master Holger. Watermelon drips spreading traces. The artist Beatrice Marchi as Loredana, the shrimp lady, on stage giving a dance workshop. Crustacean arms waving back and forth connected to the body of a woman, moving in tune to the rhythm of her legs. A stage to bring everyone together in an activity where all could partake. The children taking center stage, tying everything together, holding everyone with their gravity.

A casual goodbye follows, the talismans collectively brought out into the world, their power stretching out like the arms of an octopus, its tentacles reaching out over the city long past the last performance.

POST SCRIPT

The maps on the table tops, when erected vertically, became legible in a different way. Amplifiers and transducers placed on its surface by Nicolas An Xedro reading the surfaces through sound, vibrating the wishes and the painting into more sound produced from the ambience recorded at TROPEZ. The wishes brought forth and manifested in other locations, the remains of the afternoon resurrected into a surround of voices that creates an aural barrier to the objects, creating a protective shield. A drawing laid out on top of the wishes giving the messages a bigger form, a symbol to represent the energy created that day. All this becoming a backdrop to another performance, a platform that continues to be built on in every iteration that follows, a trail that continues indefinitely into the future.



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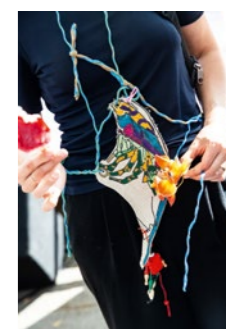
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Sophie Boysen

Untitled



Monster Chetwynd

selfish
shellfish:
the aquatic
ape



The aquatic ape hypothesis (AAH), also referred to as aquatic ape theory (AAT) and more recently the waterside model, is the idea that the ancestors of modern humans <https://en.wikipedia.org/wiki/Modern_human> were more aquatic <https://en.wikipedia.org/wiki/Aquatic_mammals> and as such were habitual waders, swimmers and divers. The hypothesis in its present form was proposed by the marine biologist <https://en.wikipedia.org/wiki/Marine_biology> Alister Hardy <https://en.wikipedia.org/wiki/Alister_Hardy> in 1960 who argued that a branch of apes was forced by competition over terrestrial habitats to hunt for food such as shellfish <<https://en.wikipedia.org/wiki/Shellfish>> on the sea shore and sea bed leading to adaptations <<https://en.wikipedia.org/wiki/Adaptation>> that explained significant characteristics such as man's functional hairlessness and bipedalism <<https://en.wikipedia.org/wiki/Bipedalism>> .

Scientists supportive of AAH have published research that indicates that at some point in the last five million years humans became dependent on essential fatty acids <https://en.wikipedia.org/wiki/Essential_fatty_acid> and iodine <<https://en.wikipedia.org/wiki/Iodine>> , which are found in abundance in sea resources. Efficient function of the human brain requires these nutrients.

Nigin Beck

SUVENYRS

Nigin Beck, "Suvenyrs", 2018
Children workshop for VOYAGE at TROPEZ, 26.8.2018
Photography: Nigin Beck



The Gray Voice Ensemble

Glamor and Danger in Warwarwar: The Pool



The Gray Voice Ensemble, "Glamor and Danger in Warwarwar: The Pool", 2018
 Performance for VOYAGE at TROPEZ, 30.6.2018
 Photography: Ink Agop

All Gods and Jims enter the room. Timely Tad stands at the front and pans the horizon with a glance, back and forth, back and forth.

[Timely Tad]

"WELCOME TO WARWARWAR!

...

We wish to thank and acknowledge the noble and glamorous philanthropist, our chief executive here on the Island of Warwarwar, Holy Buddy!

(Everyone looks at Holy Buddy. Holy Buddy nods and waves to applause.

...

some say that when the lighting is just right you can see the faces of the gods in the wall and that is why it is called the wall of the gods

(Everyone stops moving.

as soon as you leave the doubt sets in,

...

the truth is
 you hurt me
 you really really hurt me

(Everyone laughs hysterically, STANDS UP, AT EASE, moving)

... so yes, we have some...
 misunderstandings and missed opportunities
 someone is waiting for a sign

(timely tad slowly raises her arms) (first one arm)

when one arrives,

(then the other)

the other is gone
 a higher power and a higher duty challenges the convenience
 so close your eyes,

(closes eyes. Everybody closes eyes)

take that great leap of faith, and say the magic words

(music drops:) (everyone)

o yes i will marry you!

(All eyes open)

[Holy Buddy]

i like to share. i like to give. [frame with hands]
 sharing and giving are so important.

(Holy Buddy takes off holy sock and gives it to Sweet Jim)

put it on it's a very expensive sock, put it on
 o my god, do you know what happened to me?

...

i want to be happy for you
 but i can't be happy for you...
 you have to be happy for yourself

(All heads in the wall disappear)

(Holy Buddy turns to sweet jim)

you know, between you and the woman i almost married, there are many similarities.

you know what, i'm going to invite you to dinner

(jim, smiling, sincere)

o yeah, that sounds lovely.

(LONG STARE)

..... "yes."

I KNOW A MIRACLE WILL HAPPEN

*waking up and remembering that i forgot,
remembering what i forgot,
not being able to remember what i forgot*

*I asked them to pass the butter
I overhead a name i can't remember
i know... there's an interesting show
i heard... there's an interesting place
a faggot's heart is broken
in this vague engagement
the ruins of associations
and ruined associates
association of lovers*

*family associations
friends and associates
community of ass-sociates
somewhere over a rainbow
to face a truth
Monetary and momentary,
we hide all we can from you*

*we show all we can to you
And Still I know...*

*I know a miracle will happen
I see that change will change
I remember the sunflower is beautiful
I hear the bells and know they are real
A miracle I can trust
A miracle I can trust
A miracle I can trust*



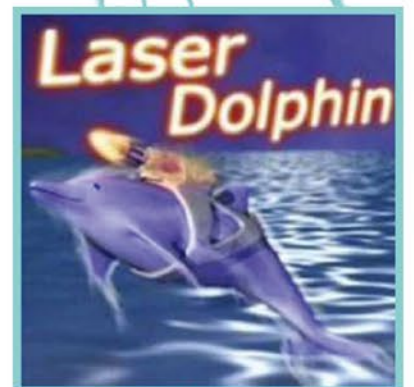
Do Something Good

Unterwasser- Klang Installation Nr. 1



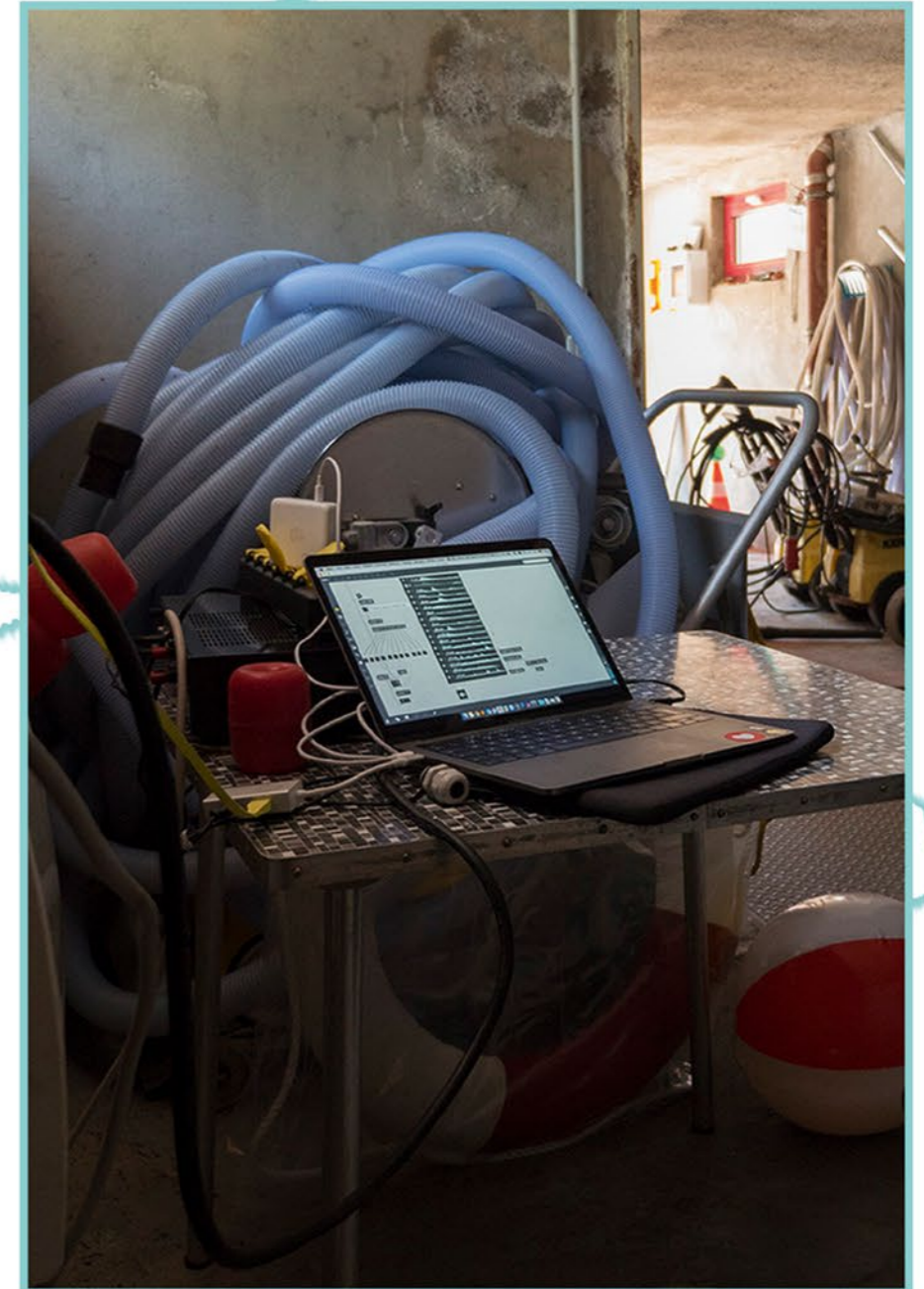
Do Something Good is an Incubation Collective primarily focused on realizing interactive experiences that arise at the cross section of art and technology. The NYC based collective is comprised of 18 members around the world. With a wide range of backgrounds in fine art, design, coding, computer science, robotics, and more, the group was created to help enable each others projects and to do more good things.

More than half of our bodies are made up of water. The unconscious rules half our lives while we sleep. We invite you to dive into it, to swim in it, and with the echoing sounds of our mammalian friends, dolphins, guiding your strokes. Outside of the pool, for the piece's sake, is the representation of everyday waking conscious, the audience can hear and experience very little, they can only bear witness to others playfully plumbing the depths.





While those who participate in the artwork can find themselves as children in a pool, where dreams, sleep, sound and water are brought out of the dark unconsciousness and into the play of waking life.



Starship

no damn
damn



[https://youtube/
WQ03U9AUNYw](https://youtube/WQ03U9AUNYw)

MARTIN EBNER

Short films, music, bananes flam-
bées at the end of the season,
compiled by Martin Ebner and
Theresa Patzschke.

Works by Robert Ashley,
Babette Mangolte & Lucinda Childs,
Toshio Matsumoto, Steina, Peter
Halley, Fischli/Weiss, Robert Breer.

15 CONTRIBUTORS

For their contribution to VOYAGE Operndorf Afrika collaborated with Ella Belle, Josephine, Tayo, Djoya, Jacob, Adriana, Mila, Lily, Bahar, Alassane, Scarlett, and the pupils of the Operndorf school. Operndorf Afrika is an international art project in Burkina Faso. It was initiated in 2009 by German artist Christoph Schlingensiefel (1960-2010). Operndorf Afrika is a platform for intercultural exchange programs and postcolonial discourses, which shows a differentiated image of Africa. It is embedded in the daily reality of an emerging village, about 30 km from Ouagadougou, with a school and a hospital. All construction projects, cultural projects and their funding are coordinated by Berlin-based Festspielhaus Afrika gemeinnützige gGmbH, which is managed by Aino Laberenz.

The Norwegian artist duo Aurora Sander consists of Ellinor Aurora Aasgaard (born 1991 in Kristiansand) and Bror Sander Berg Størseth (born 1987 in Bærum). The objects produced by the Berlin based duo are caught between form and function, art and design, discourse and disgust. Their work has been exhibited at a number of venues, in 2017 at the 7th International Moscow Biennale, the Center for Contemporary Art in France, the Yamamoto Gendai in Japan and in 2015 at the Norwegian Sculpture Biennial at Vigeland Museum.

Swiss artist Jan Vorisek (born 1987) works in a location-specific manner and translates spatial conditions into sound performances whereby he focuses on the interfaces between hardware and sound as a carrier of information. His works have been shown at Liste Art Fair in Basel in 2018, at TG in Nottingham in 2017, at Hard Hat in Geneva in 2017, and at Galerie Bernhard in Zurich in 2015. Together with Mathis Altmann and Lhaga Koondhor he has been organizing a series of club nights called HOUSE OF MIXED EMOTIONS or in short H.O.M.E since 2011.

New Noveta is a London based collaboration by British artists Keira Fox (born 1984) and Swedish artist Ellen Freed (born 1988) founded in 2011. Their multidisciplinary practice combines installation, sound and costume design with physical action and dance. Their work has been shown internationally, including at Kunstverein Freiburg in 2018, and LISTE Art Fair Basel and Ludlow 38 in New York in 2017.

American artist and researcher Adam Harvey (born 1981) is exploring the impacts of networked data analysis technologies with a focus on computer vision, counter-surveillance, and privacy enhancing technologies. He is a graduate of the Interactive Telecommunications Program at New York University and currently works as a computer vision specialist for investigative journalists. His work has been shown at Transmediale and at Kunstverein Frankfurt in 2018, at Aksioma, Ljubljana in 2017, and at Utah Museum of Fine Arts in 2015.

Russian designer and researcher Anastasia Kubrak (born 1993) lives and works in Rotterdam. She is focusing on social and political implications of emerging technologies. By proposing tangible ways to engage in complex narratives, she aims to address a broader audience in critical evaluation of emergent systems. She holds BA degree from Design Academy Eindhoven and MA degree in Visual Strategies from Sandberg Instituut in the Netherlands. Her work has been exhibited at Seoul Mediacity Biennale in 2018, at Chaumont Biennial for Graphic Design in 2017 and Van Abbemuseum in Eindhoven in 2014.

Porpentine Charity Heartscape (born 1987) is an American writer, game designer, and dead swamp milf. Her work includes xenofemme scifi/fantasy, cursed videogames, and globe-spanning sentient slime molds. She has exhibited at the Whitney Biennial in 2017 and the National Gallery of Denmark in 2016. She has been commissioned by Vice and Rhizome.

KAYA is a collaboration between German painter Kerstin Brätsch (born 1979) and American sculptor Debo Eilers (born 1974) that began in 2010. The name KAYA is a reference to Kaya Serene, the daughter of one of Eilers' childhood friends. Serene releases a synthesizing energy between the two artists - partly through her participation in their joint actions, partly as an imaginary third person in their artistic exchange. Their work has been shown internationally, including at Fondazione MEMMO in Rome in 2018, the Whitney Biennial in 2017, and at Kunsthaus Bregenz in 2015. Brätsch and Eilers both live and work in New York.

Sophie Boysen studied art history and theater studies at the Freie Universität Berlin and the Institut Catholique de Paris. Besides her curatorial assistance for TROPEZ in 2018, she worked for KW Institute for Contemporary Art in 2017/2018. In her own curatorial and artistic practice, she deals with issues concerning safe spaces in art.

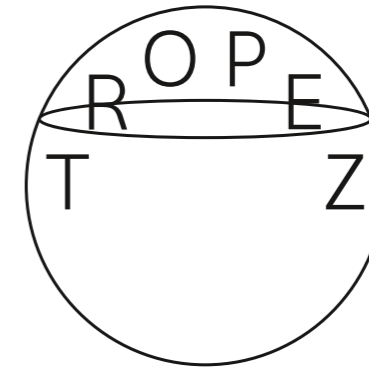
Glasgow based artist Monster Chetwynd (born 1973) is interested in theater and popular culture, legends and surrealist cinema, handmade costumes and props. Her videos, installations and performances are characterized by subtle humor and she mostly works with amateur actors. Her work has been shown at Tate Britain in 2018, at Bonner Kunstverein and at the Liverpool Biennial in 2016, and at Studio Voltaire in London in 2014.

Berlin based artist Nigin Beck (born 1984) studied visual communication and sculpture at the Academy of Fine Arts in Munich. In her installations, sculptures, collages and drawings, Beck refers to her Iranian roots and revisits Persian traditions as well as current affairs in the home of her family and many of her friends. Her work was shown at Ashley in Berlin in 2019, at Bob's Pogo Bar at KW Institute for Contemporary Art in Berlin and at Gallery Jo van de Loo in in 2017.

Founded in 2013, Berlin-based The Gray Voice Ensemble is an ongoing experiment in community directed by Elisabeth Wood. The Gray Voice Ensemble sings the songs of Albert McCloud and has performed at Grüner Salon at the Volksbühne in Berlin in 2018, at the Schinkel Pavillon in Berlin in 2017 and at the Museum Ludwig in 2013.

DO SOMETHING GOOD is an incubation collective primarily focused on realizing interactive experiences that arise at the cross section of art and technology. With a wide range of backgrounds in fine art, design, coding, computer science, robotics, and more, the group was created to help enable each other's projects and to do more good things. Their work has been featured in art, tech and culture publications including Wired, Hyperallergic, Artnet, The Verge, The Huffington Post, The LA Times, and The New York Times.

Starship is a magazine founded in 1998 in Berlin and is ever since published by artists. Currently the publishers are Martin Ebner, Gerry Bibby, Nikola Dietrich, Ariane Müller, and Henrik Olesen.



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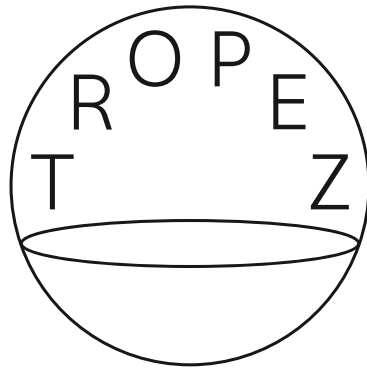
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